



(2004)

REVIEWED BY-STEVE GENIER

DIRECTED BY-MIGUEL COYULA

CAST-ADAM PLOTCH, TALIA RUBEL, DIANE SPONDAREK, JEFF PUCILLO, LIMOR SHOPEN, STU RICHEL and LEILA J.BABSON.

SOURCE-PIRAMIDE DVD SCREENER

RUNTIME-82 MINUTES

New York City, the near future where flying cars, acid rain, DNA 21 and strange mutations rule that way of life.

Bartender by trade Adam, who has just put the axe to his relationship with his girlfriend citing in differences. Then a strange encounter with a mysteriously beautiful women enters in his life. First as a total stranger claiming she is from France visiting dead relatives, then with a strange twist turning out to be his thought to be deceased sister. As time goes, they get closer and closer until they brake the unspeakable boundary. As they embrace, destruction begins to spin it's ugly wheels and all that was will never be.





Shot on a mere budget of \$2,000, RED COCKROACHES is Cuban born Miguel Coyula directorial debut. What a stunning start too, stunning in every way especially visually. Where most if not all of the film's special effects were completed in post-production, yet when you see the finished product you wouldn't think that at all. Lush in vibrant colors, spinning the table for several interesting backdrops. Flying cars, red mutated cockroaches and high tech gadgetry all look authentically real. The interesting thing about RED COCKROACHES is Miguel's incorporation of a different camera set-ups per shot. All of which is subjected to some very interesting editing transitions, creating a very smooth and seamless flow to the overall film. I must admit they are some of the most inventive edits I've seen in quite some time. Miguel had his hand in pretty much all of what you see, even the film's score. A score that changes to reflect each and every scene without sounding out of place. The most important aspect here though is Miguel's superb ability to convey his every thought and vision without ever losing the film's message.





With all the behind the scenes aspects working to almost perfection, the in front of the camera elements also work to complement them. Especially RED COCKROACHES' acting range. Both leads of Adam Plotch (Adam) and Talia Rubel (Lily) are very well performed and are quite intense in many parts of the film. Both play off each other as if they were both seasoned veterans, where both are fairly new to acting or at least to feature films. RED COCKROACHES' ending is a perfect example of how the intensity heightens, very most actors would crack, they both thrive completing a very tough set of scenes. Though both Adam and Talia carry most of the film's load, their support cast is equally up to the task as they all are quite believable in their respective roles.



In closing I must continue on just how impressed I really was with this quite surrealistic and most of all enjoyable film. As a film maker myself, I tend to see the more technical sides to a film as with the usual elements. Miguel

has certainly raised the bar in so many ways and this is just his debut as a feature director. He is a man who certainly knows his trade and applies it with sheer craftsmanship. RED COCKROACHES is riding the same road as many past classics like Cronenberg's NAKED LUNCH and injecting some of Jodorowsky's SANTA SANGRE by topping it off with some red cockroaches. This film will certainly pave ways for a new director with a message, one that will be hard to ignore.

4.5 BITCH SLAPS

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